



Listening to the Paintings: Music and Art of the Italian Renaissance

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Mary, Queen of
Heaven (1485-1500),
Master of the Legend
of St. Lucy

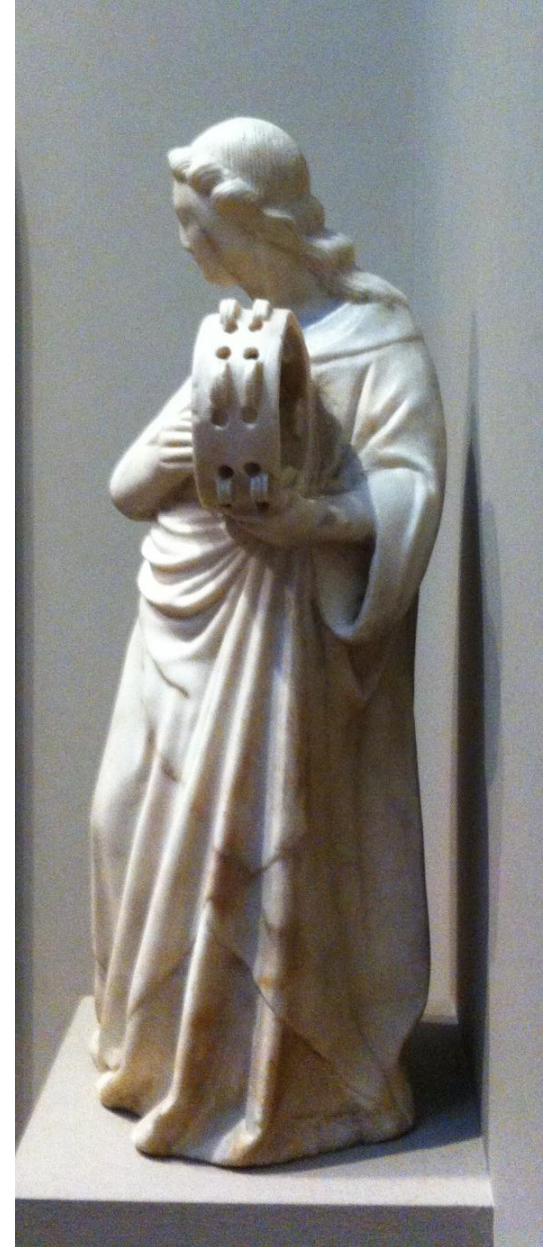




Angel with Tambourine (c. 1370), anon.



Angel with Symphony (c. 1370), anon.





The Concert (1623), Gerrit van Honthorst





The Concert, Gerrit van Honthorst





The Concert, Gerrit van Honthorst



Madonna and Child
with Saints and
Angels (1330s),
Bernardo Daddi



A



B



The Presentation of the Virgin (1400), Fei



C



Madonna and Child
with Saints and
Angels (1330s),
Bernardo Daddi



The Choristers (1740),
Alessandro Magnasco



Doge Alvise Mocenigo and Family before the Madonna
and Child (c. 1573), Jacopo Tintoretto



The Ecstasy of the Magdalen“ (1616),
Giulio Cesare Procaccini

H. ISACH



Al le pol le pol le




enoz




Al le pol le




eternum



Al le pol le



verte.

affno



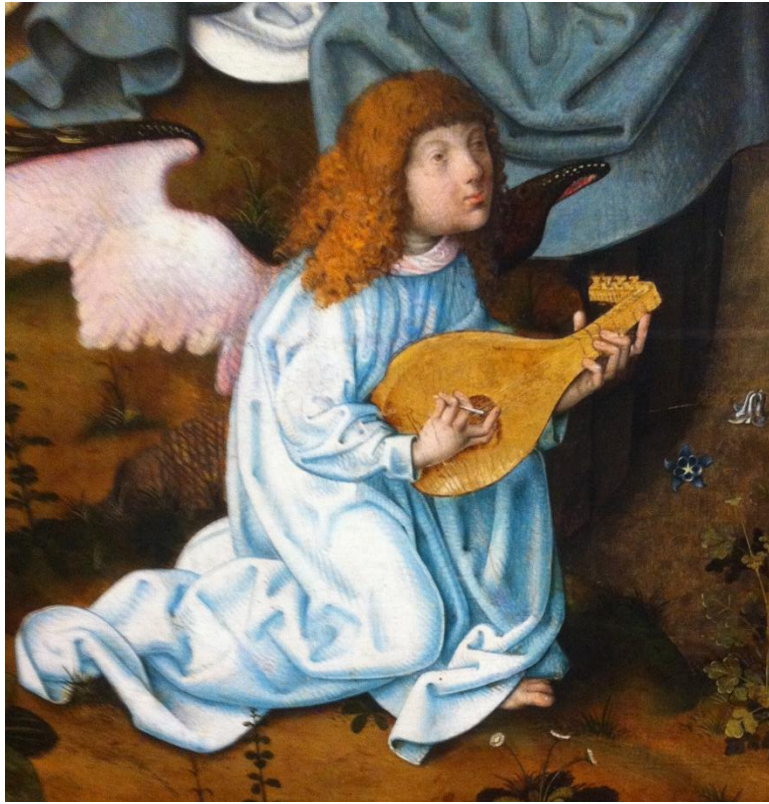
Al le pol le







Three Couples in a Circle Dance (c. 1515), anonymous



The Baptism of Christ (c. 1490),
Master of the Saint Bartholomew
Altar

The Lute Player (c. 1612-1620),
Orazio Gentileschi



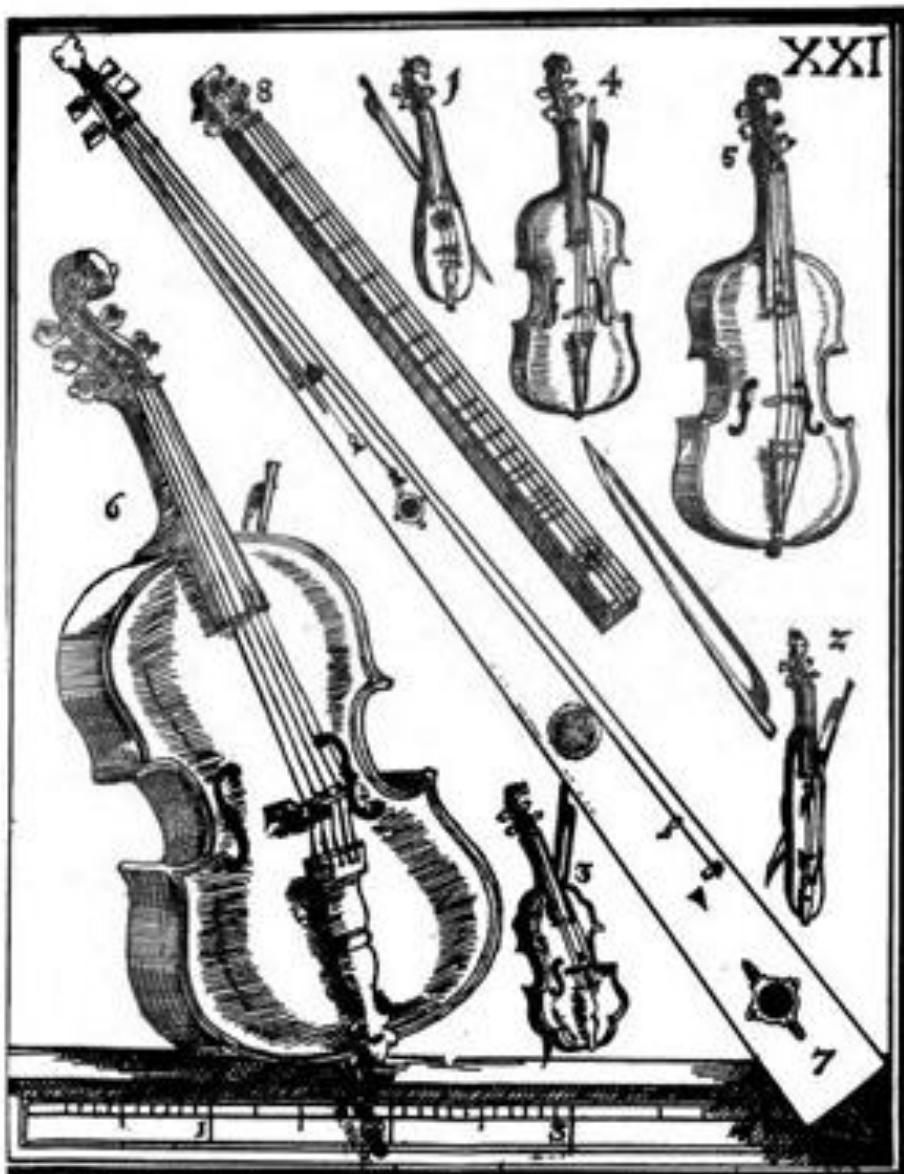
REGOLA RVBERTINA



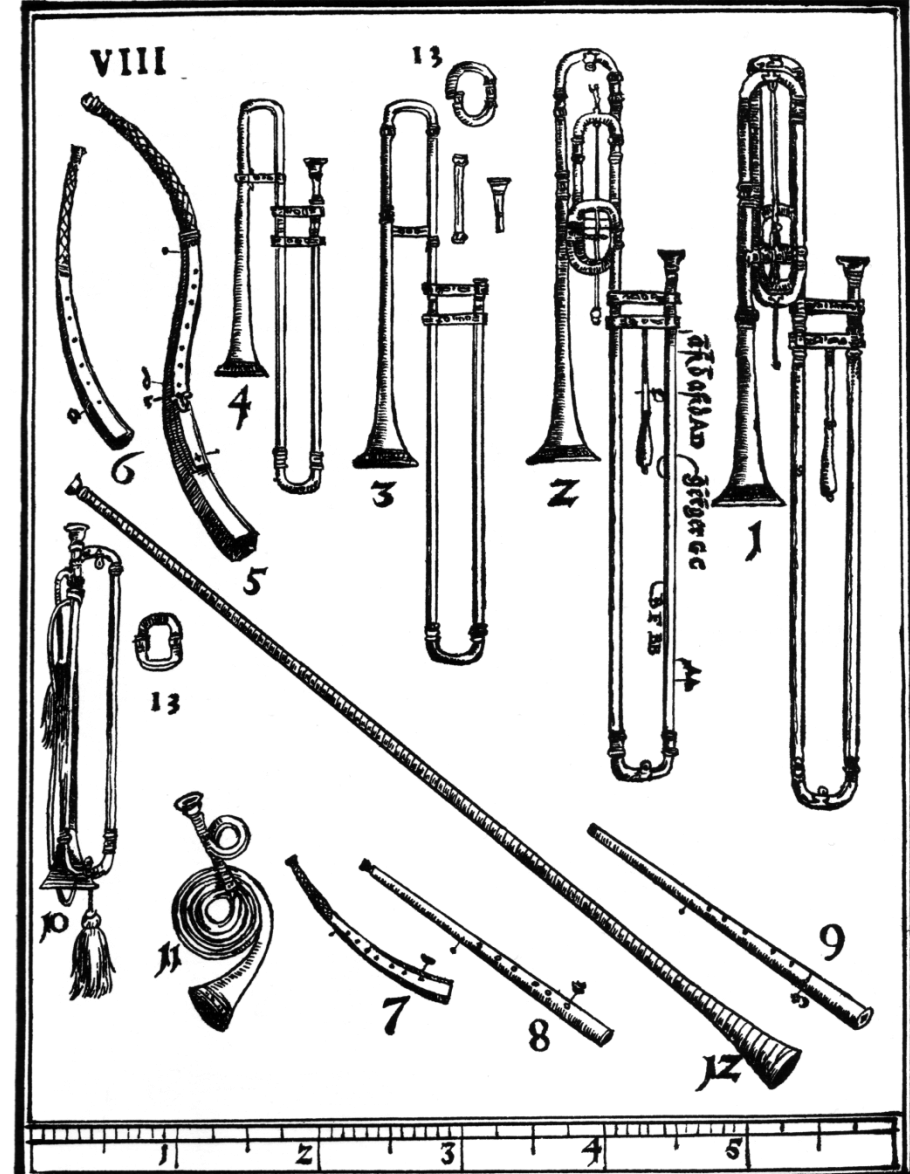
Regola che insegna Sonar de uiola d'archo Tasta da Je Siluestro ganasi dal fōtego



Portrait of a Lady (c.1485),
Neroccio de' Landi



1. 2. Kleine Posche, Geigen, ein Octav höher. 3. Discant-Geig, ein Quart höher.
4. Rechte Discant-Geig. 5. Tenor-Geig. 6. Bass-Geig de bracio. 7. Trumachride.
8. Scheidtholt.



1. 2. Quart-Posaunen. 3. Rechte gemeine Posaun. 4. Alt-Posaun. 5. Corno, Groß Tenor-Cornet. 6. Rechte Chor-
Zinck. 7. Klein Discant-Zinck, so ein Quint höher. 8. Gerader Zinck mit ein Mundstück. 9. Still Zinck.
10. Trommet. 11. Jäger Trommet. 12. Hölzern Trommet. 13. Krummbügel auf ein ganz Ton.

Michael Praetorius - [Syntagma Musicum](#), 3 vols . (with appendix), 1614 - 1620

I. E
PREMIER LIVRE DE
CHANSONS, GAILLARDDES, PAVANNES,
Bransles, Almandes, Fantaisies, reduictz en tabulature de Guiterne
par Maistre Guillaume Morlaye ioueur de Lut.



A PARIS.
De l'Imprimerie de Robert Granlon & Michel Fezandat, au Mont
S. Hylaire, à l'Enseigne des Grandz Ions.

1552.
Avec priuilege du Roy.

F

Handwritten musical notation for the first system, featuring a treble clef and a key signature of one flat (B-flat). The notation includes a series of notes (a, b, c, d, e, f, g) and rests, with dynamic markings such as *f* (forte) and *antasia* (antasia). The system is divided into measures by vertical bar lines.

antasia

Handwritten musical notation for the second system, continuing the piece. It features a treble clef and a key signature of one flat. The notation includes a series of notes (a, b, c, d, e, f, g) and rests, with dynamic markings such as *f* (forte) and *antasia* (antasia). The system is divided into measures by vertical bar lines.

Handwritten musical notation for the third system, continuing the piece. It features a treble clef and a key signature of one flat. The notation includes a series of notes (a, b, c, d, e, f, g) and rests, with dynamic markings such as *f* (forte) and *antasia* (antasia). The system is divided into measures by vertical bar lines.

Handwritten musical notation for the fourth system, continuing the piece. It features a treble clef and a key signature of one flat. The notation includes a series of notes (a, b, c, d, e, f, g) and rests, with dynamic markings such as *f* (forte) and *antasia* (antasia). The system is divided into measures by vertical bar lines.

Canarios.

A handwritten musical score for a piece titled "Canarios." The score is written on ten staves. The first staff begins with a treble clef and a 6/8 time signature. The notation includes various musical symbols such as notes, rests, and accidentals, along with extensive figured bass notation (numbers 1-7) and rhythmic markings (x, #, &). The piece concludes with a double bar line on the tenth staff.



The Suitor's Visit (c.1658),
Gerard ter Borch the
Younger



The Feast of the Gods (1514/1529), Giovanni Bellini and Titian



A Concert (c. 1490), Cariani